

Monday, April 18, 2016 at 8 p.m.  
Dr. Bobbie Bailey & Family Performance Center  
Morgan Hall  
One Hundred and Twelfth Concert of the  
2015-16 Concert Season



## Wind Ensemble

David T. Kehler,  
Music Director and  
Conductor

with

Guest Conductor,  
**Cory Meals**

and

KSU Composition Winner,  
**Kyle Green**

## program

CHARLES IVES (1874-1954)

**Old Home Days Suite** (1954), arr. Elkus

I. Waltz

II. The Opera House

III. Old Home Day

IV. The Collection

V. Slow March

VI. London Bridge is Fallen Down

CHRISTOPHER KYLE GREEN (b. 1996)

**July Nights** (2015)

KSU Composition Winner

VIET CUONG (b. 1990)

**Moth** (2013)

Cory Meals, guest conductor

WILLIAM WALTON (1857-1934)

**Crown Imperial** (1937)

# program notes

## Old Home Days | Charles Ives

Charles Ives was born in 1874 in Danbury, Connecticut, and is widely considered a musical innovator. Ives was the son of U.S. Army Bandleader George Ives, and at a young age studied organ and went on to Yale to study composition with Horatio Parker. Believing that he could not earn a living writing the music that he wanted to write, he formed a successful insurance business and composed in the evenings. Much of his music was ignored during his own lifetime, and many of his compositions were not published until decades after he had written them.

His compositional style was largely experimental, but also incorporated American folk tunes and hymn songs to paint a unique tonal portrait. In 1947, he received a Pulitzer Prize for his Third Symphony (1911), after its debut only a year earlier in 1946. He died in New York City in 1954, leaving a legacy that predated most of the twentieth century innovations such as atonality, aleatoricism, polytonality, microtones, multiple cross-rhythms, and tone clusters.

*Old Home Days* is a collection of songs and sketches reflecting Ives's lifelong love of familiar tunes and home grown music making.

I. *Waltz* begins and ends by quoting from Michael Nolan's popular Browery Waltz, "Little Annie Rooney." Ives's own verses to the song imagine Annie, now a bride, and her festive wedding party at "the old dance ground."

II. *The Opera House* is the first part of the song "Memories," and the text, also recalls a youngster's breathless expectancy as the pit band strikes up the overture.

III. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to "march along down Main street behind the village band," amid the ringing of the church and schoolhouse bells. *Old Home Day* is the nostalgic title of the song from which this section is taken, and the obligato line played during the repeat features bits and pieces of "The Girl I Left Behind Me," "Garryowen," and "Auld Lang Syne."

IV. The title of *The Collection* refers to a church offering. This setting of George Kingsley's hymn-tune *Tappan* introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."

V. *Slow March*, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio, *Saul*.

VI. *London Bridge is Fallen Down!* is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives's unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.

## **July Nights** | Christopher Kyle Green

*The composer writes:*

*July Nights* was created in inspiration of a fireworks display on a summer night. The tonal representation of this work is represented through small interjections that are passed around the ensemble. Although the piece contains two fanfare sections, one to start the piece and one to end the piece, the main, "middle" section of the piece is spontaneously written. I wanted to steer away from writing a traditional, patriotic piece that represents the true meaning of July, The Fourth of July. Instead of creating a work like that, I took the inspiration of what a July night was for me growing up.

My family always had cookouts with my neighbors and we would all go swimming and shoot off tiny little obnoxious-sounding fireworks. This time in my life was a memory in the making. Looking back to this time, it happened all too fast. Through the piece there is only one main "melody"- I put the word "melody" in quotes because it is so simple. However, the piece does not revolve around this melody; it revolves around the spastic interjections that are passed around. This is a tonal representation of life at that time, for it was fast paced - yet relaxed. I was a child - I could not sit still!

The piece in its entirety is dedicated to my mother, who made all of this possible. I give my thanks to her for allowing me to enjoy such a fantastic childhood. And because of her, I had an exceptional time planning and putting together *July Nights*.

## **Moth** | Viet Cuong

A 25-year-old composer whose music "leaves you breathless" (*Philadelphia Inquirer*), Viet Cuong has had works performed on six continents in diverse venues such as Carnegie Hall, the Aspen Music Festival, Gamper Festival

of Contemporary Music at the Bowdoin Music Festival, U.S. Navy Band International Sax Symposium, International Double Reed Society Conference, Boston GuitarFest, Midwest Clinic, and the WASBE and CBDNA conferences. Viet is currently a Naumburg and Roger Sessions Fellow at Princeton University, where he received his MFA and is currently a PhD Candidate. At Princeton he has studied with Steve Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky and Louis Andriessen. Viet also holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison. While at Peabody, he received the Peabody Alumni Award (the Valedictorian honor), as well as the Gustav Klemm Award for excellence in composition. He was a scholarship student at the Aspen, Bowdoin and Lake Champlain music festivals, and was recently a fellow at the Copland House's CULTIVATE emerging composers workshop and the RED NOTE composition workshop with Steven Stucky.

Viet was a winner of the ASCAP Morton Gould Composers Award, Suzanne and Lee Ettelson Composers Award, Theodore Presser Foundation Music Award, Cortona Prize, Dolce Suono Ensemble Young Composers Competition, Boston GuitarFest Composition Competition, Walter Beeler Memorial Prize from Ithaca College, Atlantic Coast Conference Band Directors Association Grant, National Band Association Young Composer Mentor Project, the Prix d'Été Composition Competition, and the Trio La Milpa Composition Competition. In addition, he received honorable mentions in the 2013 Harvey Gaul Composition Competition and the 2010 and 2012 ASCAP/CBDNA Frederick Fennell Prizes. Scholarships include the Evergreen House Foundation scholarship at Peabody, a 2010 Susan and Ford Schumann Merit Scholarship from the Aspen Music Festival and School, and the 2011 Bachrach Memorial Gift from the Bowdoin International Music Festival.

*The composer writes:*

The "moth to the flame" narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon "phototaxis," but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift, his taste for the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

*Moth* seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

## **Crown Imperial** | William Walton

Sir William Turner Walton is an English composer especially known for his orchestral music. His early work made him one of England's most important composers between the time of Ralph Vaughan Williams and that of Benjamin Britten.

Walton, the son of a choirmaster father and a vocalist mother, studied violin and piano desultorily as a boy and also sang, with somewhat better results, in his father's choir. He taught himself composition, although he received advice from both Ernest Ansermet and Ferruccio Busoni. In 1912 he entered the University of Oxford, where he sang in the choir of Christ Church. He put in the requisite four years of study but failed by one examination (Responsonions) to win a bachelor of music degree.

Walton was influenced by some of his older contemporaries, notably Edward Elgar, Igor Stravinsky and Paul Hindemith. Hindemith was soloist in the first performance of one of Walton's finest works, his Viola Concerto (1929). Walton also composed a number of scores for motion pictures, including *Major Barbara* (1941), *Henry V* (1944), *Hamlet* (1947), and *Richard III* (1954). His vocal music includes the oratorio *Belshazzar's Feast* (1931) and the operas *Troilus and Cressida* (1954) and *The Bear* (one act; 1967). The composer received a knighthood in 1951.

This work was commissioned by the British Broadcasting Corp. for the coronation of King George VI on May 12, 1937. The BBC Orchestra has premiered the work and the title is taken from the poem *In Honour of the City of London* by William Dunbar (1465-1520) and the quotation "In beauty bearing the Crown Imperial," was quoted by Walton at the head of his original score.

The enormous strength and sense of tonality of this brilliant coronation march come from the Tudor choral style, which Walton knew so well. The first section has a quietly rhythmic opening, which gradually builds to a splendid climax. A broad and stately melody, typically English in its majestic sonority, then provides the contrast to the first section, and the two themes are repeated and varied in the march to the finale.

The music begins with a woodwind choir carrying a syncopated, energetic melody, which then grows into a proud and vibrant tune in the brass and recurs

throughout the work. Between these recurrences are lyrical sections taken at a more relaxed tempo, to be played in a grandiose and stately manner.

The robust melodic themes intend to convey a sense of nationalistic pride that is brought to fruition in the last, and most impactful, minute of the piece. *Crown Imperial* is a classic march that celebrates a modern era of the British Crown, beginning in the early 20th century.

*Crown Imperial* was originally composed for the coronation of King Edward VIII. However, Edward abdicated his throne and *Crown Imperial* was performed at the coronation of King George VI instead. *Crown Imperial* was also chosen to be performed at the coronation of Queen Elizabeth II in 1953 and as the recessional piece in the wedding of Prince William and Catherine Middleton in 2011.



(listed alphabetically to emphasize importance of each part)

#### **FLUTE (PICCOLO)**

Amanda Macon, Winnsboro  
Brittany Pietsch, Marietta  
Melissa Rolon, Lawrenceville  
Catherine Rothery, Kennesaw  
Corinne Veale, Augusta

#### **OBOE (ENGLISH HORN)**

Elise Conti, Fayetteville  
Savannah English, Fayetteville  
Rachel Rabeneck, Pittsburgh, PA

## **BASSOON (CONTRABASSOON)**

Shelby Jones, Newnan

Andrew Niehoff, McDonough

Dustin Price, Senoia

## **CLARINET (EB, BB, BASS AND CONTRA BASS)**

Jonathan Itkin, Marietta

Kristen Jackson, Dallas

Alyssa Jones, Marietta

Crystal Maldonado, Kennesaw

Sajal Patel, Acworth

Sarah Seippel, Roswell

Edie Sinclair, Leesburg

Ryan Tang, Marietta

## **SAXOPHONE (SOPRANO, ALTO, TENOR, BARITONE)**

Nicolas Chambers, Brennan

Nathan Hollis, Acworth

Josh Inglis, Marietta

Jonathan Swann, Covington

Mason Upshaw, Marietta

## **HORN**

Kristen Arvold, Cleveland

Nate Bedgood, Suwanee

Hannah Evans, Alpharetta

Dennis Korwek, Powder Springs

Will Worthan, Acworth

## **TRUMPET**

Jesse Baker, Dallas

Mark Fucito, Kennesaw

Jacob Greifinger, Marietta

Jon Klausman, Marietta

RaSheed Lemon, Richmond

Jeremy Perkins, Bainbridge

Ben Schiele, Fairfield, OH

Will Woods, Marietta

## **TROMBONE (TENOR, BASS)**

Sam Boeger, Acworth

Gage Fisher, Gainsville

Travis Longenberger, Rincon

Andrew Pendleton, Barboursville

Devin Witt, Douglasville

## **EUPHONIUM**

Tyler Hicks, Cave Spring

Michael Long, Dallas

Connor Sullivan, Adairsville

## **TUBA**

Vince Jackson, Kennesaw

yle Loughman, Lilburn

## **PERCUSSION**

Michael Berry, Cumming

Josh Boulard, Marietta

Joe Donohue, Cumming

Lane Hunter, Marietta

Caty Mae Loomis, Marietta

Michael Ollman, Woodstock

Mary Madison Jones, Marietta

Selena Sanchez, Marietta

Eric Ramos, Kennesaw

Cooper Sewell, Marietta

## **STRING BASS**

Daniel Kim, Duluth

## **PIANO**

Stephanie Ng, Smyrna

Soy Sheehan, Canton

## **HARP**

Amanda Melton, Kennesaw



# about ksu bands

**Dr. David T. Kehler**, Director of Bands and Professor of Music

**Dr. Debra Traficante**, Associate Director of Bands/Director of Athletic Bands/  
Assistant Professor of Music

**Mr. Cory Meals**, Assistant Director of Bands/Assistant Professor of Music  
Education

**Mrs. Kimberly Beckham**, Coordinator of Band Operations and Outreach

Founded in 1996 as a small community concert band, the KSU Band Program continues to see rapid growth and expansion. Now encompassing four major ensembles with over 400 participating students, the KSU Bands have become one of the largest programs in Georgia. Our ensembles are comprised of the finest music majors in the School of Music, as well as students that represent every college and degree program from both the Kennesaw and Marietta campuses. These ensembles include the KSU Wind Ensemble, KSU Concert Band, KSU Basketball Band, and "The Marching Owls." Beginning in the Fall of 2016, the KSU Bands will continue expanding with the addition of a Wind Symphony and University Band growing the program to over 500 participating students.

## Kennesaw State University Wind Ensemble

Formed in 1996, the Kennesaw State University Wind Ensemble performs a diverse repertoire encompassing large works for band, wind ensemble repertoire, and chamber music. The KSU Wind Ensemble continues to lead in supporting and creating consortiums for the development of new music, which have included new works by Steven Bryant, Paul Dooley, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis and Pulitzer Prize winner, Joseph Schwanter. In addition, leading composers including Kamran Ince, Chen Yi, and Pulitzer Prize winners David Lang and Joseph Schwanter, have visited and worked directly with the KSU Wind Ensemble and its students. In 2012, the KSU Wind Ensemble hosted and was featured at the Southern Division College Band Directors/National Band Association Conference, and in 2016 will again be featured at the CBDNA Conference at the beautifully remodeled Gaillard Concert Hall in Charleston, South Carolina. In 2013, the KSU Wind Ensemble was the Winner of the *American Prize* for best wind ensemble/concert band performance in the United States, and in 2016, will be releasing its first professional recording on the Centaur label featuring the music of Chen Yi.



# biographies

## **Assistant Director of Bands, Assistant Professor of Instrumental Music Education**

**C**ory Meals is Assistant Director of Bands and Assistant Professor of Instrumental Music Education at Kennesaw State University where his duties include teaching courses in Instrumental Methods, Music Education Colloquium, Wind Band Literature, supervision of student teachers, conducting ensembles and assisting with all aspects of the Kennesaw State University Marching Band (KSUMB) and KSU Basketball Pep Band.

Mr. Meals earned a Bachelor of Music in Music Education from VanderCook College of Music (Chicago, IL) and a Master of Music in Instrumental Wind Conducting from the University of Houston (Houston, TX). He is currently a Ph.D. candidate in Music Education at the University of Washington (Seattle, WA), where he most recently served as Graduate Assistant Director



of the Husky Athletic Bands, Assistant Conductor of the UW Symphonic Band, research assistant through the UW Laboratory for Music Cognition, Culture and Learning (MCCL), and teaching assistant for undergraduate instrumental methods courses. Prior to graduate work, Cory served as Director of Bands at Waller High School (TX), Associate Director of Bands at Klein Forest High School (TX), and Assistant Director of Bands at Indian Springs Middle School (TX). Ensembles under his direction have received consistent “Superior” ratings, numerous University Interscholastic League (UIL) “Sweepstakes” awards, and advanced to the prestigious 4A Texas State Marching Contest in 2009 and 2011.

Recent presentations have included the International Conference on the Multimodal Experience of Music (ICMEM) in Sheffield, UK (2015), the Texas Music Educators Association (TMEA) Annual Convention in San Antonio, TX (2015), the International Conference on Music Perception and Cognition (ICMPC) in Seoul, South Korea (2014), the College Music Society (CMS) Symposium on Music, Science and Society in Seattle, WA (2014), and the National Association for Music Education (NAfME) Conference in St. Louis, MO (2014).

He maintains an active schedule as an adjudicator, clinician and designer throughout the United States and Canada and is an active member of the National Association for Music Education, College Band Director's National Association, Washington Music Educators Association, Texas Music Educators Association, College Music Society, Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

### **Kennesaw State University Composition Winner**

**K**yle Green was exposed to the world of band music as a child and was always exposed to different mediums of ensemble. After playing in high school bands, Kyle found himself wanting to experiment writing music for just about anything. After reaching out to composers Robert Sheldon, Julie Giroux, Patrick Burns, etc., for advice on how to write, he found his signature techniques in his writing. Kyle has now written pieces for the Northwest Georgia Winds, The Berry College Wind Ensemble, The Kennesaw State University Trumpet and Trombone Choir, The Woodland High School Wind Symphony and The Dallas Winds. Kyle is studying Music Education at Kennesaw State University where he aspires to be a band director. He plans on studying composition in graduate school.

### **Director of Bands and Professor of Music**

**D**avid T. Kehler, since 2009, has served as Director of Bands and Professor of Music at Kennesaw State University. Here, he oversees all aspects of the University's quickly expanding band program while serving as Music Director and Conductor of the KSU Wind Ensemble. An advocate of new music, Professor Kehler has commissioned leading composers to write new works for wind ensemble. In addition, the KSU Wind Ensemble has been featured on 90.1 FM (WABE-Atlanta public radio), and continues to garner praise from composers including Steven Bryant, Karel Husa, David Lang, David Maslanka, Scott McAllis-



ter, Joel Puckett and others. Dr. Kehler's ensembles have performed at the CBDNA Southern Division conferences in 2012 and 2016, and won the *American Prize* for best university wind ensemble/concert band recording in 2013. In 2016, the KSU Wind Ensemble releases its first professional recording under the Centaur recording label. In addition to his ensemble responsibilities, Dr. Kehler teaches courses in instrumental conducting, wind literature and symphonic repertoire.

Previously, David Kehler served The University of Texas at Austin as a Graduate Conducting Associate receiving a Doctor of Musical Arts degree. From 2001-2009, Dr. Kehler served as Associate Conductor of America's Premier Windband; The Dallas Winds, where he was the director of the Dallas Winds International Fanfare Project. In addition, Dr. Kehler conducted the Dallas Winds throughout Texas, including the annual Labor Day Concert at the Dallas Arboretum, various Chautauqua festivals, holiday concerts, and a formal gala presented by the United States Armed Forces with all of the Joint Chiefs of Staff in attendance.

While in Texas, Dr. Kehler was also Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. During his ten years of service, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on *From the Top*, a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony embarked on an extensive two-week tour of China, performing at all of the major music conservatories throughout China and Hong Kong.

Previous academic appointments were at Southern Methodist University, the University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Growing up in Michigan, Dr. Kehler received his Bachelor of Music and Master of Music degrees from Michigan State University. Professor Kehler is an active conductor and clinician throughout the United States, and has memberships in many musical organizations including CBDNA, NBA, NAFME, Phi Beta Mu, GMEA and others.

## School of Music Faculty and Staff | Director, Stephen W. Plate

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Alison Mann  
Angela McKee  
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Edward Eanes  
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Kayleen Justus

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Steve Dancz  
Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth  
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Robert Cronin, Flute  
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Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

### Brass & Percussion

Doug Lindsey, Trumpet, Chamber Music  
Mike Tiscione, Trumpet  
Jason Eklund, Horn  
Tom Gibson, Trombone  
Nathan Zgonc, Trombone  
Brian Hecht, Bass Trombone  
Martin Cochran, Euphonium  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Justin Bruns, Chamber Music  
Catherine Lynn, Viola  
Paul Murphy, Viola  
Charae Krueger, Cello  
James Barket, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Eileen Moremen  
Oral Moses  
Leah Partridge  
Valerie Walters  
Todd Wedge  
Jana Young

### Piano

Judith Cole, Collaborative Piano & Musical Theatre  
Julie Coucheron  
Robert Henry  
John Marsh, Class Piano  
David Watkins  
Soohyun Yun

### Jazz

Justin Chesarek, Jazz Percussion  
Wes Funderburk, Jazz Trombone, Jazz Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Cory Meals, Concert Band, Marching Band  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Nathaniel Parker, Symphony Orchestra  
Charles Laux, Philharmonic Orchestra  
Debra Traficante, Concert Band, Marching Band  
David T. Kehler, Wind Ensemble

### School of Music Staff

Julia Becker, Administrative Specialist III  
Kimberly Beckham, Coordinator of Band Operations and Outreach  
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Atlanta Percussion Trio  
KSU Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra and Chorus  
KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

# about the school of music



Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.


A handwritten signature in black ink, reading "Stephen W. Plate".


Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University

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